COLONIAL AND INDIAN EXHIBITION.

India.

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The JOURNAL OF INDIAN ART

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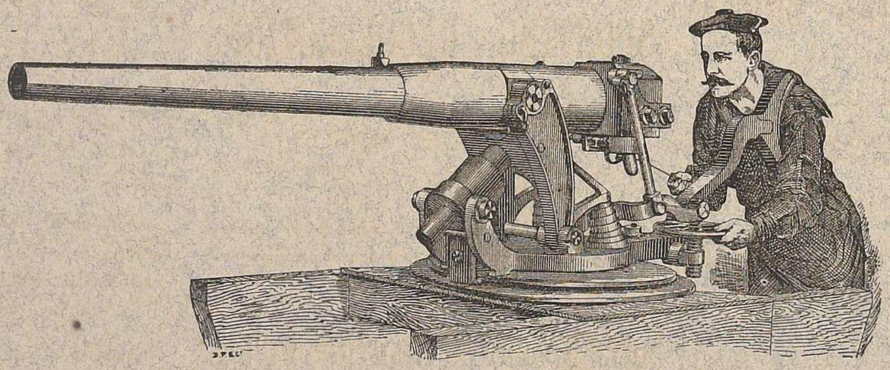

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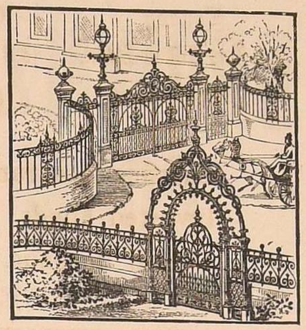

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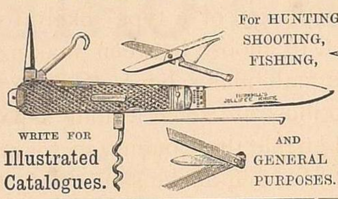

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THE SCREENS OF THE BENGAL COURT.

BY the instructions issued under the authority of the Royal Commission for the equipment of the Provincial Courts in the Indo-Colonial Exhibition, the Bengal Committee were required to construct on each side of their court a screen of specified dimensions, illustrating either the general character of the architecture or the special features of the ornamental arts of the Provinces. Most of the larger Provinces of India are rich enough in various forms of decorative art to have no difficulty in turning out carved screens of which both the design and execution should form a worthy record of the artistic capacity and the technical skill of the people at the present day. In Bengal original talent for design is almost entirely wanting, while carvers competent to execute any elaborate piece of work could probably not be procured. Finding themselves unable, for these reasons, to adopt a carved design of a type likely to give special encouragement to indigenous industry, the Committee were compelled to choose between making their screens mere stands for displaying carpets, silks and the like, and the more ambitious scheme of attempting, within the rigid structural conditions laid down by the Royal Commission, to illustrate some leading aspects of Bengal architecture. In favour of this latter mode it was urged that it would enable the Committee to bring before the English public, types of architectural ornament little known out of India, and at the same time to supply the Calcutta Art Museum with a permanent memorial of buildings now rapidly falling into decay.

After much discussion and some experiment, the proposal to make architectural screens was adopted. It was decided to select for illustration buildings ornamented by carving in low relief, to cast portions of this carving in a mixture of *papier mâché* and plaster of Paris, and to use the castings as a veneer on a screen reproducing as closely as possible the structural peculiarities of the original buildings. The limitation to low relief is to be regretted as precluding all attempt to utilize the fine decorative stone-carving of the Hindu temples at Bhuvaneswar, in Orissa; but it was more than doubtful whether high relief casts in *Papier maché* would have reached London unbroken, while similar casts in unmixed plaster of Paris would have been too heavy for the framework of the screen to support.

The northern or Hindu screen is intended to illustrate the general effect of the temple of Krishna, at Kantanagar near Dinajpur, in northern Bengal. This temple, built between 1704 and 1722, is noticed by the late Mr. J. Fergusson, in his History of Indian and Eastern Architecture, as one of the best examples of a brick temple in the Bengal style. One of the chief characteristics of the style—the bent cornice, supposed to have been imitated from the common bamboo hut of the country, is well brought out in the excellent model of the temple constructed by Babu Madhal Chandra Rai, Executive Engineer, Jalpaiguri Division. The elongated arches making up the centre of the screen bear no resemblance to anything in the original building, while even the two terminal arches do not correctly represent the proportions of the pointed arches which the builders borrowed from Muhammedan architecture. Equally impossible was it to give any adequate idea of the massive pillars from which these arches spring, and of the weight of the super-structure crowned by nine towers which they support. A mere section of the front of the façade was all that could be attempted, and even that was necessarily much reduced in height. Fortunately, however, for the substantial accuracy of the screen the general effect of the Kantanagar temple depends far more upon its surface ornamentation than upon any of its constructive features, and selected panels of this ornament have been reproduced in the screen and coloured so as to bear the closest resemblance to the original. The ornament consists of an infinite variety of terra cotta reliefs, some of a purely decorative character, some treating mythological subjects in the usual conventional style, but most representing the ordinary pursuits and amusements of the people of Bengal at the beginning of last century. Scenes of agriculture and sports, processions of horses and elephants, men playing musical instruments, tapping date palms for their sap, carrying burdens on bamboos balanced on their shoulders, smoking hookahs, gambling, marrying, feasting, worshipping and meditating—the whole changeless panorama of Eastern life is there. Roughly executed as most of these small terra cotta panels may be, we find in them a sense of life and movement wholly wanting in later productions of a more finished type. In one most spirited group a horseman with one foot on the stirrup and a hand on the mane is struggling to mount a rearing horse,

while the groom hangs on at the bridle and tries to drag the animal down. No doubt the horse's legs and hoofs are shapeless enough, but for all that the group is sufficiently alive to suggest the fancy that if Indian art had addressed itself to the serious study of living form it might have produced something entitled to rank higher than the most varied series of ornamental designs. The vanity of any such fancy, and the rapid decline of art in Bengal is well illustrated by the fact, which I ascertained last year at Kantanagar, that the descendants of the artisans who executed these panels, though still holding the rent free land, granted to their ancestors, for maintenance during the construction of the temple, have now entirely lost the art of making terra cotta reliefs

The southern or Muhammedan screen is intended to illustrate the architecture of Gaur and its suburb Panduah. In its older name Lakshmanavati or Lakhnauti, the now ruined city of Gaur, preserves the memory of its founder, Lakshman Sen, the third of the Vaidya Kings of Bengal who reigned from 1077 to 1114. Towards the end of the 12th century Lakshmaniya the eighth monarch of this dynasty abanded his predecessor's capital before the gradual advance of the Muhammedans and sought, like Honorius at Ravenna, an inglorious retreat at Navadwip, "the new island" among the swamps of the Ganges Delta. (Lassen, Indische Alterthumskunde, iii. 757 and 1165.) Surprised there by the Muhammedan General, Muhammad Baktiar Khilji, the last Hindu King of Bengal fled unpursued into religious seclusion at Jagannath, while his conqueror having secured the final subjection of the country established at the old capital, the headquarters of a stronger and more enduring government. During the next three centuries of Muhammedan rule the city of Gaur, standing then upon the main stream of the Ganges and commanding the great highway of Bengal, trade flourished exceedingly. Long causeways, planned by Ghiyas-ud-din Twaz early in the 13th century, opened up the approaches on the land side; and countless mosques, palaces and schools sprang up, bearing traces of Hindu influence in the massiveness of their pillared and the slightly curvilinear form of their roofs, and enriched by choice fragments of Hindu ornament from the temples of the pious Sen Kings. In 1537 Gaur was sacked by Sher Shah, the Afghan Governor of Behar, and an ill-advised attempt made in 1575, under Akbar, to transfer the headquarters of government there at an unhealthy season provoked an outbreak of pestilence which resulted in the complete abandonment of the city. It is now a huge wilderness of ruins, overgrown with dense jungle, haunted by wild beasts, and so malarious that it can only be visited with safety during the driest months of the year. For nearly three centuries its remains have served the neighbouring districts as a quarry for building material, and in the earlier days of our rule the work of demolition proved so lucrative that the British Government, which now spends large sums on the preservation of ancient monuments, actually farmed out to the highest bidder the right to dismantle Gaur of its "enamelled bricks." (*Gaur: Its Ruins and Inscriptions*, by JOHN HENRY RAVENSHAW, B.C.S.-p. 40.)

The general idea of the screen was borrowed from the Qadam Rasul Mosque at Gaur, built by Nusrat Shah, in 1530, and named from a stone bearing "the foot print of the Prophet," said to have been brought from Medina, by Husain Shah, father of the founder. This relic was carried off by Siray-ud-Daula (Surajah Dowlah,) of Black Hole infamy, and restored by Mir Jaffier, Clive's Viceroy of Bengal. (RAVENSHAW, *Gaur*.-p. 20.) For the massive stone pillars of the Qadam Rasul the screen substitutes flat pilasters bulging outwards at the bottom, adapted from the tomb of Sultan Ghiyas-ud-din, known as the Eklakhi Mosque, at Panduah. The ornament consists chiefly of casts taken from the remains of these and other buildings preserved in the Indian Museum. The painted arabesque design running along the top of the screen is a composition from two carved stones in the Museum, and is intended to represent the encaustic tiles, with which most of the Gaur buildings, notably the Lattan or Painted Mosque, are overlaid. For the accuracy of the colouring, Mr. Melik Beglar of the Archæological Survey of India is responsible. It may be added that there are numerous instances in the Museum to show that the same design was used indifferently in both carved and encaustic work.

Both screens were designed by Mr. Jules Schaumburg, Principal of the Calcutta School of Art, in consultation with Mr. Mountstuart Jackson, Secretary to the Bengal Committee, and myself. The designs were worked out in detail by Babu Sarat Chandra Ghose, Honorary Assistant Engineer, Public Works Department, to whose mechanical talent and ingenuity in a kind of construction perfectly new to him is due whatever measure of success has been attained. Both screens were painted by Mr. W. G. Carpenter, of Messrs. Walsh, Lovett and Co., who paid special attention to reproducing the exact colour of the terra cotta reliefs of the Kantanagar temple and the carved hornblende ornament of the Gaur mosques. Valuable assistance was also given by Babu Kali Sankar Chatterji, Assistant Engineer, Public Works Department, in supervising the castings taken at Kantanagar, and Babu Hera Lal Das, Contractor, in the execution of the *papier mâché* work done in Calcutta. Most especially are the thanks of all persons interested in the attempt to extend and develope a taste for Art in Bengal, due to the Maharani Sarnamayi, Lady of the Crown of India, and to Nawal Ahsanullah, of Dacca, of whom the former contributed Rs. 3,000 to the construction of the Hindu screen, and the latter the same amount towards the Muhammedan screen, and presented them to the Bengal Art Museum. But for this liberal donation from two representative landholders of Bengal, the Committee would have been unable to undertake the present experiment in a method of reproducing architectural ornament by which it may perhaps be possible to do for some of the ruinous buildings of Bengal what the Arundel Society has done for the mouldering frescoes of the early Italian painters.

H. H. RISLEY.

THE NORTH-WESTERN PROVINCES AND OUDH SCREENS.

THE portion of the screens including the smaller of the two sections into which the court is divided consist entirely of stone-carving executed at Muttra and Agra for the Royal Commission. The light graceful work in white stone filling in the two ends of the Court was executed by workmen at Muttra, from designs approved by Mr. F. S. Growse, C.S., C.I.E., to whose exertions and taste the native arts of the Provinces are so deeply indebted. The whole of the front was executed by Agra men under the direction of Nathuram Mistri, from the designs of Dr. J. W. Tyler of Agra. The trellissed screens are faithful copies of similar screens in the Taj and at Fatehpur-Sikri, respectively, while the open arches are in like manner copies of work to be seen in the Agra Fort and at Fatehpur-Sikri.

The portion including the larger section consists entirely of wood-work. The ends of the Court are here again furnished by workmen from the districts of Bulandshahr and Mainpuri, in the employ of Mr. Growse and working from his designs. The doors in the centre at one end are in the style of work known as "Tar Kashi" or brass wire inlaid on wood, an art which had sunk very low until Mr. Growse revived it. The frontage to the extent of 50 feet is occupied by carved wood-work, the greater portion of which has been dug out of ancient houses in Lucknow City, under demolition as ruinous from age. Necessarily, to adapt the screen to the dimensions insisted on, some fresh wood has to be added, but in the main this portion represents the style of doors, arches, &c., to be seen in the Lucknow bazaars. Owing to the decay of the older part of the city, house demolition is an every-day occurrence, and not a few doors, as delicately carved as in this example, are to be found a prey to white ants and weather in the timber yards. The remaining portion of the frontage was executed at Farukhabad, from the designs and under the superintendence of Seth Janki Das, a wealthy merchant of that city, and is a copy of the frontage of a verandah erected a few years ago in the Seth's house.

THE NEPAL COURT SCREEN.

THE front face of the screen, which is double, consists of a large central plaque and two smaller side plaques of carved birch wood, divided and bordered by panels of carved *satisal (Dalbergia Sisu)* wood. The central plaque is a copy, half the actual scale, of a window above the entrance of an ancient Newar Vihar or monastery in the town of Patan. The original window is probably from two to three hundred years old. All the details have been faithfully copied in the replica. The side plaques are copies, on a reduced scale, of windows frequently seen in old Newar buildings—either monasteries, temples, darbars, or private dwellings. The inner face of the screen is of carved birch wood, the patterns shown being reproductions of types of Newar decorative carving. The double row of pillars and arches supporting the screen are copied from the enclosure of the temple at Tripureswar, on the banks of the river Baghmati near Katmandu. The carving of the front face of the central arch is supposed to represent cloudy sky, the winged figures being angels, or the substitute for them in Newar mythology, and the dragons symbols of lightning. The architecture is that of all ancient Newar buildings; unfortunately the work represented is fast falling into disuse from a variety of causes, and workmen capable of producing it are not easy to collect. Since the Newars have been a conquered race, they have lacked the means of gratifying their undoubtedly artistic instincts, and the Gurkhalis or dominant class in modern Nepal have no appreciation of beauty in architecture.

INLAID WORK.--AGRA.

THE origin of the Mosaic work at Agra is admitted to date from the arrival of Austin de Bordeaux and his decoration of the Taj, A.D. 1627-1658. He was skilled with a perfect mastery in the Florentine application of Mosaic (*Musivum opus*), better known as *Pietra dura*, to distinguish it from the Roman or tessellated Mosaic. An earlier mode of ornamentation adopted by the Indian Mussulmans had been the use of enamelled tiles, which was succeeded by the application of coloured stones. The accomplished archæologist and historian, Mr. H. G. Keene, in his work on the Stone Industries of Agra, points out the decorative changes, until the sudden manifestation of the exquisite flower work in the screen round the tombs in the Taj Mahal. The architectural application can be viewed in the pillars presented by the Government of the North-West Provinces, and erected in an outer recess of the Indian Palace. The principal, indeed only, use now found for the Agra artists is for ornamental furniture and

small ornamental articles such as are shown in the illustrations. The revival of the industry which had almost died out was due to the tact and energy of Dr. J. Murray. Even the comparatively unimportant objects manufactured require considerable time, and deservedly command high prices. An average table, according to Mr. Keene, will take two men from six to twelve months to complete. The method of production is thus described by Mr. Keene: "The practice of their art is very simple. The master-workman traces with delicate exactness a pencil outline of the design to be produced upon a slab of the whitest Jaipoor marble. The slab is then handed over to one craftsman, and a collection of jewels to another. The chief jewels used are Agate, Cornelian, Jasper, Bloodstone, Lapis Lazuli, and Turquoise. Each piece has its bed prepared on the master's tracing on the surface of the slab, while it is shaped by the associated workman. As each piece is ready it is handed to the inlayer who fits it into its place with a cement of white lime. It is then covered with a small piece of glass, over which is laid a fragment of burning charcoal. When the annealing process is complete the glass is removed; and, when the whole design has been inlaid in this manner, the surface is rubbed over with a polishing powder and the work is ready. When the cutter and the inlayer have done their respective offices with due skill, no trace of the annealing is perceptible. In second-class work a small rim of cement may always be detected by its greater whiteness, separating the precious stone—whatever it be—from the bed of marble."

The manufacture is carried on (according to a note in the Calcutta Exhibition Report) in the Mohallas of Gokalpura, Tajganj and Partappura, and gives occupation to about 125 men. The materials used are imported from the following places: White Marble from Makrana, in Jodhpur; Black Marble from Bhensrana, in Jaipur; Yellow Marble from Jaisalmir; Bloodstone (*Litonia*) from the Bombay Presidency; Cornelian (*Akik*) from Cambay; Lapis Lazuli (*Laj ward*) from Ceylon; Malachite (*Dhani frang*) from Afghanistan; Jasper (*Katuk*) from Gwalior; Agate (*Ghori*) from Jubulpur.

CARVED STONE WORK.--AGRA.

ANOTHER decorative art, tracing its descent from the Augustan age of the Moghul Empire, is the Jalli or stone tracery, executed both in red sandstone and in the crystalline white marble of Rajputana. The second division of the screens illustrates the present perfection of the art, which, according to Mr. Keene, has increased "in fineness and intricacy as it reaches modern times." The Jalli is a fine filigree of marble or sandstone fretted into an almost endless network of geometrical combinations. The requirements of the climate of Northern India for some material which should—like glass—afford protection from the weather and at the same time admit free ventilation, have been satisfied by the elaboration of this unrivalled window tracery, of which the illustration presents examples of smaller panels. The specimens of carving in soapstone belong to a modern development of the same hereditary art. The material which also comes from Rajputana is a steatite of particularly tough texture and a warm grey tint; "it stands like leather though it cuts like cheese." The floral or arabesque patterns are beautifully sharp and clear, and the boxes, trays and other articles are admirably suited for drawing-room use. Mr. Keene hopes for a time when this cheap and pretty work may be extended to architectural decoration, at least in the interior of halls and reception rooms, where its introduction either as cornices or mantel-mouldings would be most effective. He suggests that in India the decoration of a whole drawing-room with soapstone carving would be hardly more expensive than that of the same walls with English paper-hanging.

MORADABAD WARE.

TO produce the well-known and exquisite Brass Ware of Moradabad the brass is tinned over and the pattern engraved or incised in floriated patterns so as to expose the brass, while the patterns are sometimes simply marked by the yellow outlines of the brass, and in others the whole ground between the scrolls is graved out and filled with a blackened composition of lac. The employment of green and red lacquer, with a view to enrichment, is frequent, but is held by the best judges to be meretricious, and generally, as might be expected, associated with inferior design and execution. The oldest and best work is marked by bold and simple outlines, not overloaded with detail; the modern tendency is to deprave the artistic effect by too minute enrichment and too complicated tracery. The trade in this

metal ware has received a great impetus of late years and the demand is deservedly increasing. The N. W. P. *Gazetteer*, published in 1880, noted the increasing importance of brass plate as an article of import, though with characteristic omission, the ware itself received no other notice, and the Report of the Calcutta Exhibition mentions that this handicraft now employs over fifteen hundred workmen, and the annual outturn is estimated at three lakhs of rupees. If we may judge by the eagerness with which the choice examples exhibited have mostly been already secured, it seems probable that, if the prices in England be not unduly enhanced, the demand will be still more extended.

DACCA FILIGREE WORK.

THE Silver filigree work now in vogue is said to have been introduced into Dacca only seventy years ago, but it is a well known fact that there existed in Dacca in the time of the Emperor Jehangir a sort of filigree work of a superior quality called Mandila. This was heavier than the present filigree work and made of silver wire as fine as human hair, broken into pieces and fixed together in patterns. It is said to have disappeared shortly after the arrival of the English in that part of India, owing most probably to its heavy price. The Muhammedan rulers of the country had patronized this industry to a considerable extent, but it has not been possible to procure any of the original Mandila work for the Exhibition.

The method of manufacture of the present filigree work is as follows. A caste called Swarnabanikya who live in Nababgunge and Chowdhuri Bazar, obtain pure silver from old ornaments and by washing the ashes of the furnaces of silversmiths. The pure silver is prepared by them in small bars which are beaten and made round and then drawn through holes perforated in a piece of flat steel called *Jantri*, till silver wire of the regulated thickness is obtained. The wire is fine or coarse, in accordance with the design to be made. These wires are then passed into the hands of the Karmakar class, who are the gold and silversmiths of India. In Dacca, the Shankhari (shell cutter), and Janti (weaver) castes also work at this trade, but the articles turned out by the Shankharis are, as a rule, inferior in workmanship and quality. The design is drawn out on paper by the Karmakar. It is said that the old designs were better than those now used, but that they have died out and now seldom or never seen.

A frame work of silver wire is made according to the paper design to serve as a support for the finer work. The leaves, flowers, stems, &c., are made separately by twisting their wires together and beating or pressing them into the required shape. The leaves &c. have then to be soldered to the frame work, The process of soldering is as follows :—A solution of borax and water is placed in a vessel over a fire and boiled till only finely powdered borax remains. Silver strips, having $\frac{3}{16}$ to $\frac{5}{16}$ of alloy (copper and zinc or tin,) are then placed in a separate vessel and covered with the powdered borax. The silver flowers, &c. are steeped in a borax solution. The frame work is then taken, the alloy silver strips are placed on those parts of the frame work to which the silver flowers are to be attached, and the silver flowers are placed on the alloy silver strips. The frame work with the strips and leaves in position is then heated over a small furnace and the soldering is completed. The finishing touches are put with pincers, wire nippers, &c.

The number of workmen employed on the manufacture of filigree work is about 80, while about 15 men prepare the pure silver bars. The workmen are generally paid by monthly wages, varying from Rs. 5 to Rs. 20 a month, but sometimes piece work is given out. Advances are generally made on account of monthly pay or piece work. This fact confirms the district officer's report, that the principals are well off while their workmen are in poor circumstances. The price of the finished work is about Rs.2 a tolah. The Shankhari caste do inferior work at from R. 1 to R. 1/3 a tolah. The annual out-turn is estimated at about 2,000 tolas, and it is stated that the industry has increased of late years proportionally to the increased demand for filigree work. Some of the specimens shown at the Exhibition are gilt. Gilding is said to have first been applied in the reign of Jehangir to the Mandila work. The process is as follows—Gold leaf is cut into the required sizes, the part to which gilding is to be applied is heated, the leaf is laid on, and heat is again applied until the leaf is smoothly and firmly fixed. There are said to be only five men in Dacca who do this work. Gold filigree work is also made. The same system as to manufacture and payment are in force as for silver filigree work.

The best workmen are said to be Jagobandhu Karmakar, Krishna Chandra Karmokar, and Ananda Hari Karmakar. They are all members of one family. The following are the instruments used in the preparation of the filigree work :—*Batul*, a spindle ; *Charkhi*, a winder made of wood for winding wire ; *Chanki*, an anvil ; *Chhani*, a chisel ; *Hatur*, a hammer ; *Jantri*, a flat piece of steel pierced with holes for drawing wire ; *Kasalla*, a bell metal mould for moulding hemispheres ; *Katani*, wire nippers ; *Kitkira*, a mould for shaping wire ; *Ret*, a file ; *Sharaish*, pincers ; *Shon*, tweezers ; *Tokna*, a pestle.

BIDRI WARE.

THE peculiar inlay metal work known as Bidri Ware obtained its name from Bidar, in the dominions of the Nizam. The manufacture is, however, stated to have existed in Purniah for two hundred years, while its introduction into Murshidabad dates from the commencement of the present century. The April (1885) number of this journal contained a most elaborate and exhaustive article on the subject of Bidri Ware from the pen of Mr. Mukharji. The chief seats of the manufacture are now Bidar, Lucknow, Purnia, and Murshidabad; and the examples illustrated show the various patterns and modes which distinguish the work of the artists of these several places. The precise details can be studied in Mr. Mukharji's article. It is sufficient to say generally that Bidri Ware is made of a composite alloy of copper and zinc, to which, sometimes, as at Murshidabad, tin, or steel powder, as at Lucknow, is added. Lead is said not to be employed. The proportions of the metals vary. The surface of the vessels cast, and finished on the lathe in the required forms, is engraved or carved, and the pattern is then inlaid in silver or gold. The surface is finally blackened with a composition, the compound parts of which vary. This process imparts the peculiar and permanent dead black hue which causes the silver or gold pattern to apparently stand out in striking relief. It is plain that the excellence and value of the ware depend not only on the artistic design, but on the depth of the engraving, and the corresponding amount of the precious metal employed. Thus, there are at Purnia two distinct qualities of ware. Besides the chief centres mentioned above, it will be seen from one of the illustrations that Patna produces good examples, the delicate and graceful foliage, and floral patterns of which are very noticeable. This ware does not rust, nor can it be dented by a blow, but it will break if the blow be violent or the article falls on a hard surface. The annual outturn of this ware is stated to be declining in Bengal, owing, probably, to the fact that the cost of it is high, as those who can afford artistic luxuries prefer silver utensils.

" The modified form of Bidri Ware called Zarbuland is made at Lucknow, in which the patterns are slightly raised and not set even with surface. This is an imitation of the many kinds of copper and brass ware in which the white silver designs stand out on the red and yellow ground of the copper or brass vessels. The process followed in the manufacture of Zarbuland Ware is nearly the same as that for the ordinary Bidri, except that instead of graving or carving the patterns for the reception of the gold or silver plates, the ornamental designs are raised above the surface and chased."

THE following supplementary account of the Murshidabad work, of which three illustrations are given, has recently been submitted to the Government of Bengal, by the Collector of Murshidabad, (Mr. Skrine). Bidri-Manufacture at Murshidabad is steadily declining, demand for good work having virtually ceased. None but articles of the most inferior description are ordinarily made, and good work cannot be procured unless specially ordered. The manufacture appears to have derived little benefit from the Art Exhibitions held of late in India and other countries. This fact was particularly noticeable at the late Calcutta Exhibition, where only a collection of three small articles was shewn. The opportunity which that Exhibition afforded to the artisans of making an immediate profit by the sale of exhibits and of advertising the manufacture for future years was thus lost. It is, however, to be hoped that the interest in the indigenous art manufactures of India, now awakened in Europe, will yet save the Murshidabad industry from utter extinction. The manufacture is now entirely in the hands of eight Muhammedans, one of whom is a female. These persons work for wholesale dealers on the piece-work system at the following rates :—

		Rs.	A.	P.
Moulding	Per tola	1	8	0
Chasing	,,	1	0	0
Inlaying	,,	1	0	0
Polishing	Per tola	0	14	0
Colouring	,,	1	0	0

The artificers generally confine themselves to one or at most, two of the processes; but one or two turn out unfinished articles from raw material. The process is somewhat complicated. Lead, zinc, tin, and copper in various proportions are melted and poured into a mould of the required shape. When the metal has perfectly cooled, the mould is removed, and its contents are fixed to a wheel worked by a treadle which admits of their being scraped and polished to the required degree of smoothness. The pattern required for inlaying is next scratched on the surface with a graver and compasses. The carvings are then executed with a graver of larger size, and with a third the lines are deepened and rounded to receive the inlaid metal. Gold and silver leaf is deftly inserted in the lines thus engraved, pressed well home with a blunt style, and consolidated by hammering until the pattern appears inlaid on the surface of the vessel. The vessel then undergoes a fuller course of polishing on a revolving wheel with fine sand and charcoal and a broadcloth pad. It is now slightly heated and the colour is laid on where required by means of a composition consisting of saltpetre, salammoniac, blue vitriol, and nitrate of potash finely powered and mixed in water. After drying, the article is washed, rubbed, and immersed in oil for 24 hours. When the oil has been rubbed off the article is complete.

TRAILOKYA NATH MUKHARJI.

THE INDIAN PICTURES.

THE fine collection of pictures connected with native life and scenery which is exhibited in the Gallery of the Albert Hall forms a most fitting corollary to the various exhibits displayed througout the Indian Courts. It includes a number of landscape pieces, as well as portraits of native princes and interesting studies from life of characteristic figures. Many of the paintings are the work of Indian artists, and must be allowed to hold a highly creditable place in the collection. Foremost among the portraits we must rank that of H.H. the Rao of Cutch, by J. Griffiths, the able head of the Bombay School of Art. There are large portraits in oil of the late Maharaja Scindia of Gwalior, and of the Maharaja of Travancore, painted by K. Pulpanadhan Thumby; and the late Maharaja, by Krishnaswans Naida. Two portraits are hung of the Maharaja of Bhavnagar, one by Mr. W. Graham Simpson and the other from the easel of Ravi Vurma, a native artist, who also gives a portrait of the late Maharaja of Cashmere—a genial, but, astute looking old gentleman of European aspect, garbed in highly coloured Eastern costume and glittering with jewellery and precious stones.

A smaller series of portraits represents, among others, the Gaikwar of Baroda and his predecessor, the Nawab Sadio Mahomed Khan Abasi, the Maharaja of Cashmere, by Madio Prasad, and a picture by Major-General A. Y. Shortt, of the Dewan of Palampore and his son. A portrait, by Mrs. Irving Graham, of the Maharaja of Dholpur is perhaps one of the most noteworthy pictures in the whole collection. The Maharaja, a young man of strikingly Western appearance, and wearing a short black moustache, is shown standing with folded arms. Clad in native dress of pure white material, his figure is relieved by the carved terra cotta coloured screen which forms the back ground. On one side are the peacock feathers protruding from a large vase, while on the other is a table with an engraved metal water bottle. The necklaces and strings of pearls which are worn by the Maharaja heighten the effect of this fine picture, which is however defective in distance.

The contributions of Mr. Griffiths, of the Bombay School of Art, would of themselves form a most interesting collection, displaying as they do taste and artistic ability in the highest degree, besides representing figures and objects peculiar to life in the Indian peninsula. The picture entitled "Ajunta Caves" is especially noticeable. The temple doorway with its kneeling suppliant priests, one of whom in front is advancing with offerings of lotus flowers, the expressive faces of the worshippers, and the strange Eastern character of the *tout ensemble* seem almost to reveal something of the inner life of the Buddhist creed in its decline when a pure theism had become changed into an overwhelming idolatry. Among Mr. Griffiths' other pictures may be mentioned that entitled the "Mid-day Sun," representing two semi-nude figures of a woman and child carrying water jars; "Soonabhaee," a female figure; and also the "Fatal Kiss," which hardly perhaps strictly Indian in its subject is none the less well worthy of examination. The smaller sketches in water colour, from the pencil of the same artist, also deserve notice. The characteristic native heads and figures include among others, a "Mahableshwar Coolie," "Study of a Bhatias' head," "A Rohilla Sentinel," and a "Worker in Bamboo." The drawing in water colour of a street in Bombay may also be mentioned.

We must recur to this subject in a future number, in order to deal more at length with these and other pictures.

NOTE.

The success of the sales of the choice examples of Indian Art has far exceeded any expectations. The red star denoting purchase is to be seen on almost a majority of the saleable art wares, and disappointment is experienced by many who desire to become possessors of Moradabad brass ware or Burmese silver work.

An important movement has been made in the direction of utilising the magnificent collection of the products of India gathered in the Imperial Court: "Arrangements have been made for the examination in the Indian Court of certain commercial products, which are believed to be insufficiently known or to be suitable for new purposes. Among the substances which will be examined are fibres, silk and silk substitutes, drugs, tobacco, gums and resins, minerals, oils, oil-seeds and perfumery, dyes, mordants and pigments, timber, tanning materials and leather, and food stuffs. Any visitors to the Exhibition who are interested in the subject will be permitted to attend these examinations of products, which will take place in the Commercial Room, attached to the Economic Court, where all further information may be obtained. Discussions or conferences will follow if needful. The practical results are already beginning to be realized.

THE NEW THORNTON'S GAZETTEER.

THE great work of reference, in which Edward Thornton embodied all the information concerning the territories under the Government of the East India Company, has long ago ceased to be more than a valuable historical record.

The voluminous and cyclopædic compilation, which Dr. Hunter issued under the auspices of the Government of India, though only published in 1881, will itself soon be succeeded by an enlarged new edition now in course of preparation. It was nevertheless a happy thought which inspired the editors of the work before us, with the plan of a new Thornton which should be in every sufficient way a handy book of reference for Indian topography. The modification of plan of the original work by giving only such leading facts and figures as will suffice for ordinary purposes of consultation, has resulted in supplying a want which has been widely felt.

A single volume in which the reader or writer may readily identify and accurately distinguish the several districts or towns of British India, so often perplexing by their identity of name, is a real boon to all who have to concern themselves, either regularly or occasionally, with Indian topics. Sir Roper Lethbridge and Mr. Wollaston have brought to the accomplishment of their task the qualifications of thorough students and skilled experts in Indian History, as well as in modern administration. To have bestowed on the somewhat dry details and minute facts of a true Gazetteer—such as this is—knowledge and labour, which the Editors can so well and successfully devote to oriental literature and politics respectively, furnishes a striking proof of their earnestness in the cause of diffusing accurate knowledge of India among their fellow-countrymen. We cannot imagine the editorial department of any Journal, or the library of any public man, or man of letters, complete without the presence in it of their admirable compendium; which compressed and condensed, as it is, within little over a thousand pages, contrives to give exact information to the enquirer on geographical or topographical points, whether seeking for a complete physical account of the Himalaya Mountain system, or the whereabouts and size of a Coorg village, or one in the territory of Goa.

The much vexed and vexing question of the orthography of Indian names cannot claim the Editors as controversialists on either side. They have adopted the spelling approved by the Government of India in Hunter's Gazetteer. But in the majority of cases they have by cross references enabled the old fashioned stickler for the time honoured orthography, to find the well known localities, under their modern appellation. In the preceding pages it will have been seen that the Jeypore Durbar do not adopt the spelling Jáipur, and visitors to the Exhibition are confronted by the old fashioned style emblazoned on the Nakar-khana that confronts all visitors.

In the new Thornton the student will find the names familiar in the older edition faithfully given, with a reference to the newer mode, or, as in Cawnpore, the latter is subjoined to the name which is a household word in England. This is as it should be. The enquirer is not expected to know, but may, if he chooses, acquire the "new *u's* and *i's*" to replace the old "*oo's* and *ee's*"; or if he prefers the old paths, he will not find that they do not lead him to the knowledge he seeks for in the pages of this Gazetteer.

There is a useful appendix containing an alphabetical list of the Railway Stations of India, and another of the Ports, and a Ceylon Gazetteer completes the volume. We remark that outside the territories under the government of the Viceroy of India the editors provide an accurate knowledge of the geography and typography of Afghanistan, including Herat, "said to be the dirtiest city in the world." On the other side of India the rapid way in which the most careful Gazetteers are discomposed by the march of events is illustrated in the reference to Independent Burma. We have only to add a strong word of praise for the clearness of the typography, and the mode in which Messrs. Allen & Co. have got up this volume.

* A Gazetteer of the Territories under the Government of the Viceroy of India, by Edward Thornton, revised and edited by Sir Roper Lethbridge, C.I.E., and Arthur N. Wollaston, C.I.E. London: Messrs. W. H. Allen & Co.

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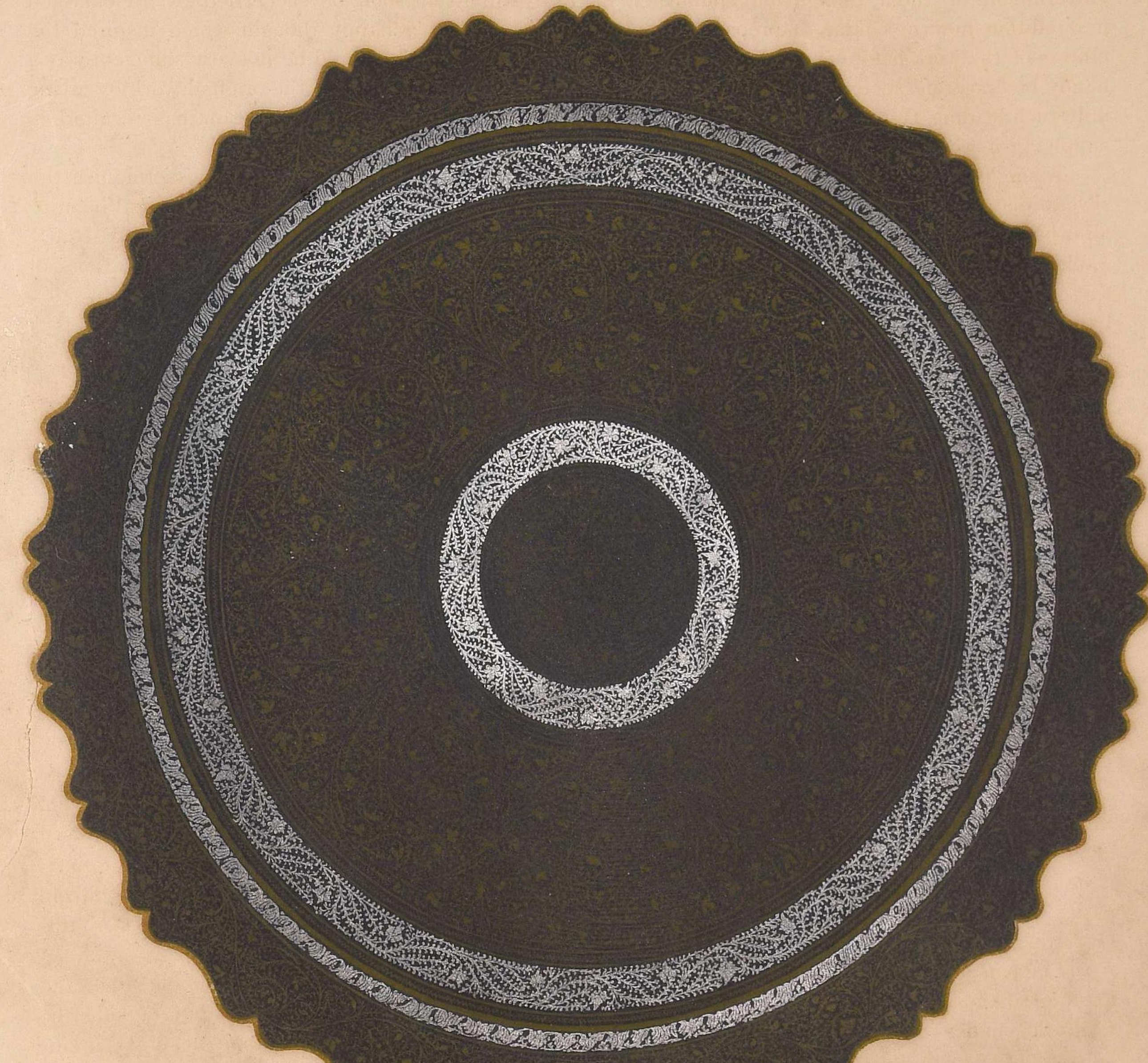

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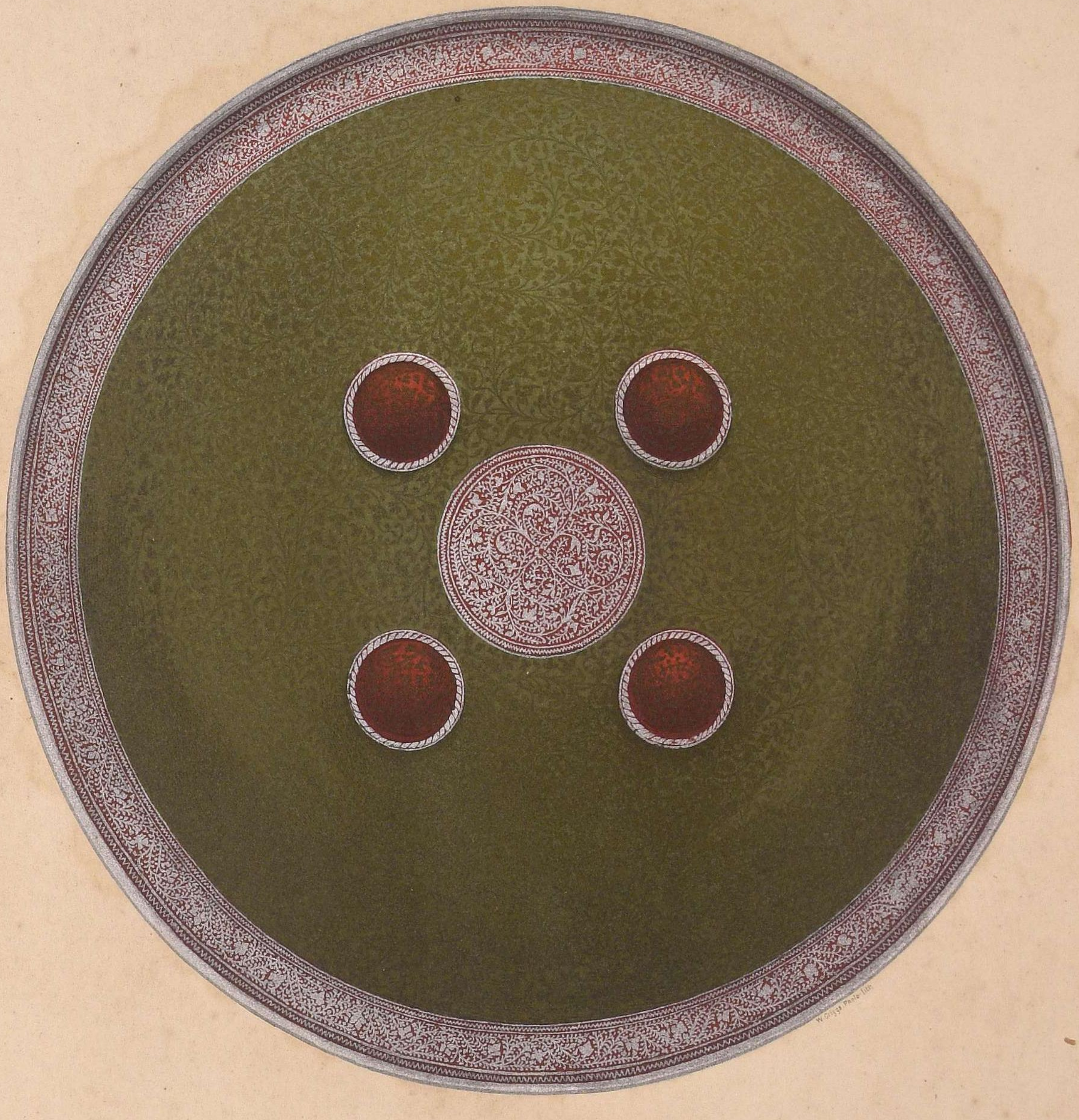

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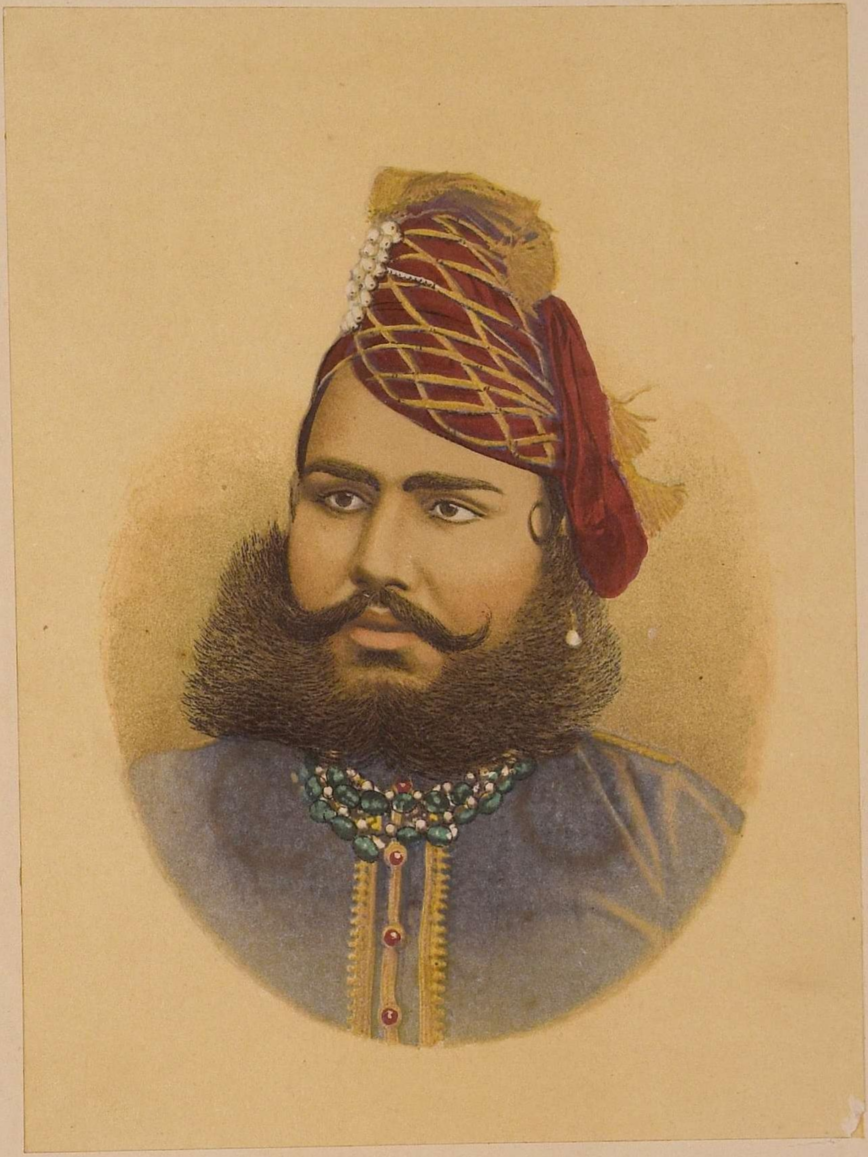
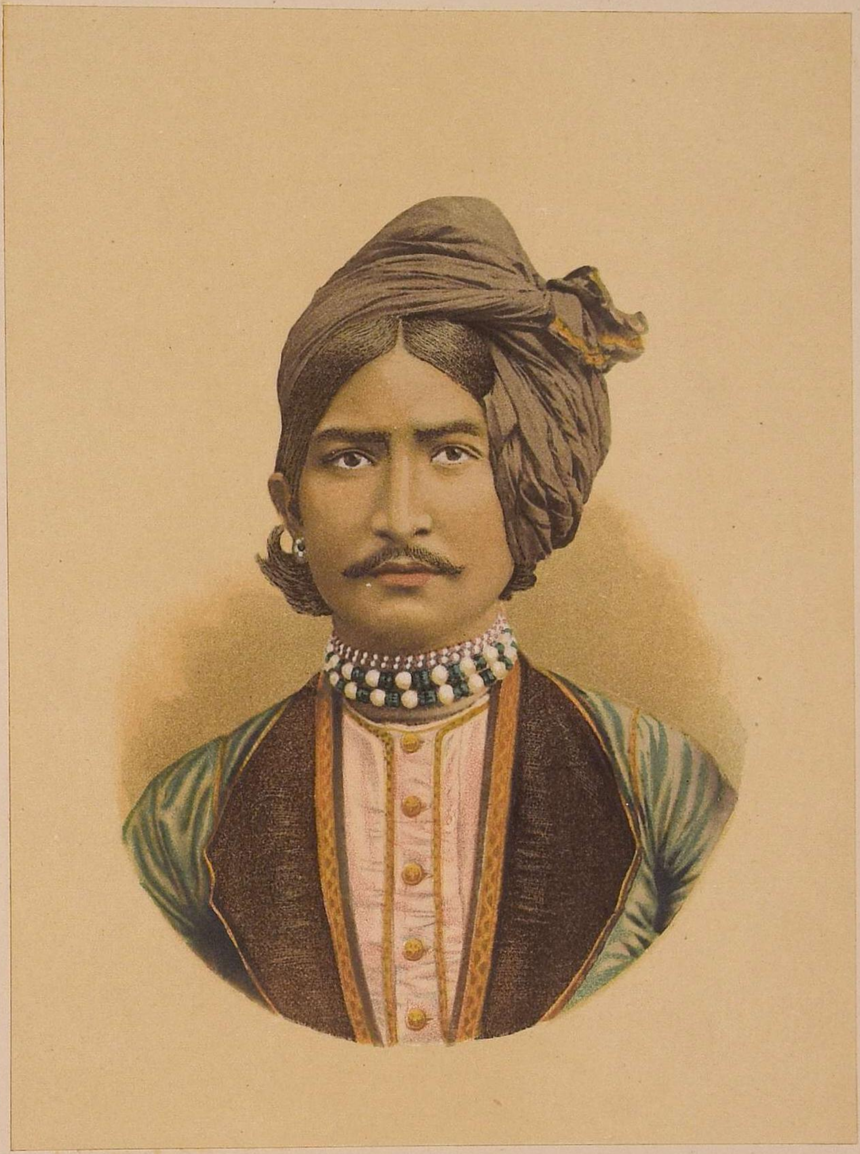


H. H. Sawai Madho Singh,

MAHARAJA OF JEYPORE.

PHOTO-CHROMO-COLLOTYPE BY W. GRIGGS, LONDON.



H. H. Mangal Singh, G.C.S.I.
MAHARAO RAJA OF ULWUR.
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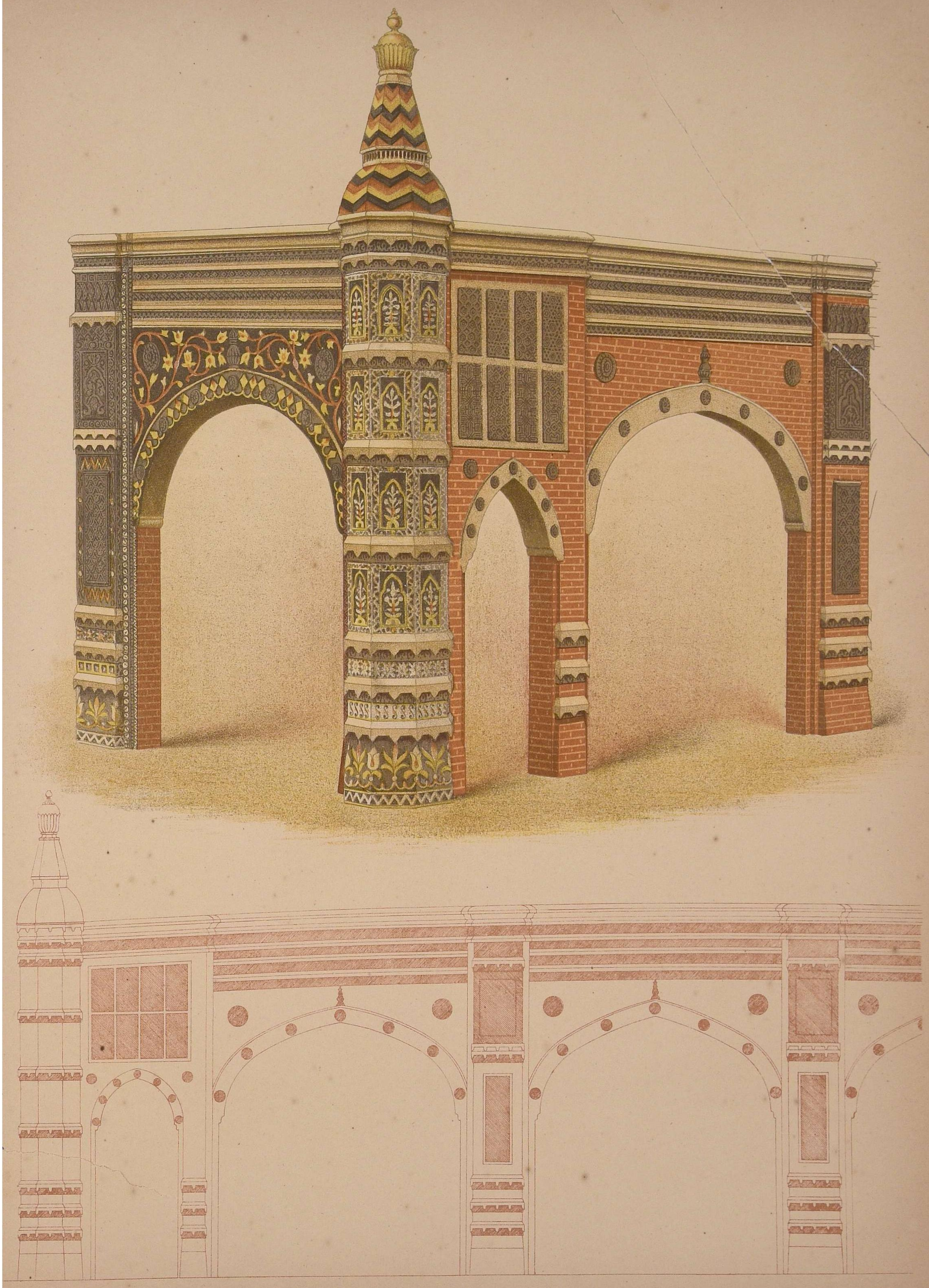
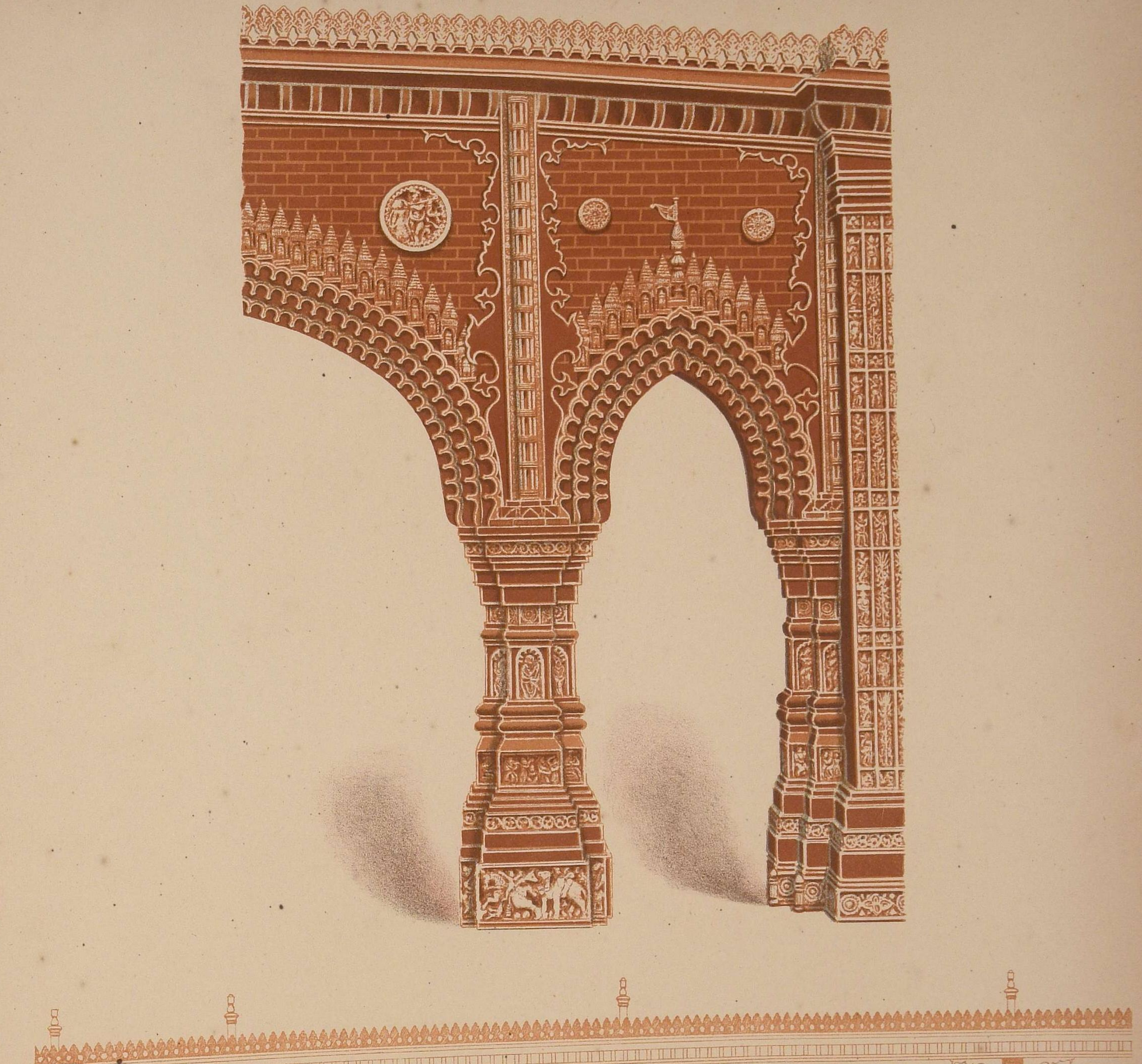


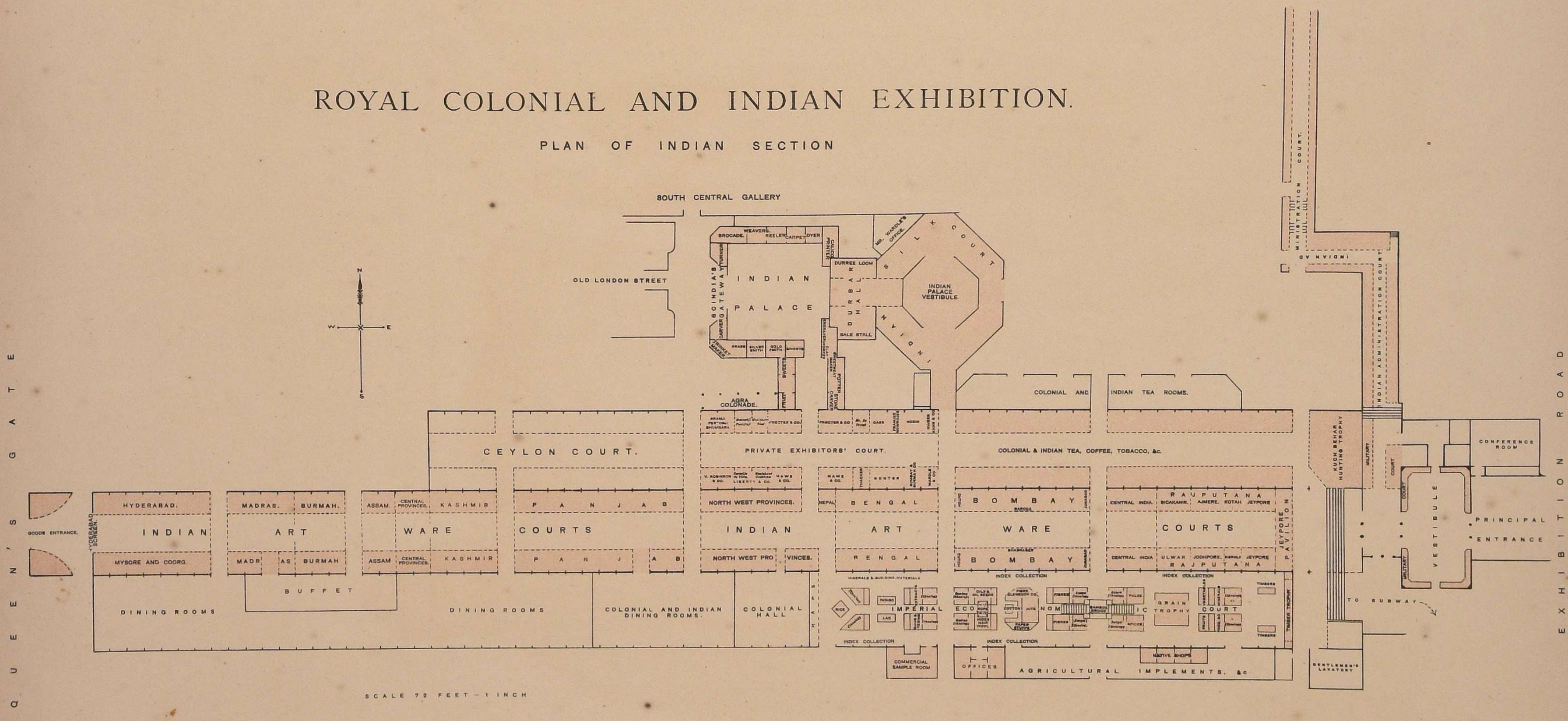
SCREEN, (MUHOMEDAN STYLE.) BENGAL COURT.



SCREEN, (HINDU STYLE.)—BENGAL COURT.

ROYAL COLONIAL AND INDIAN EXHIBITION.

PLAN OF INDIAN SECTION



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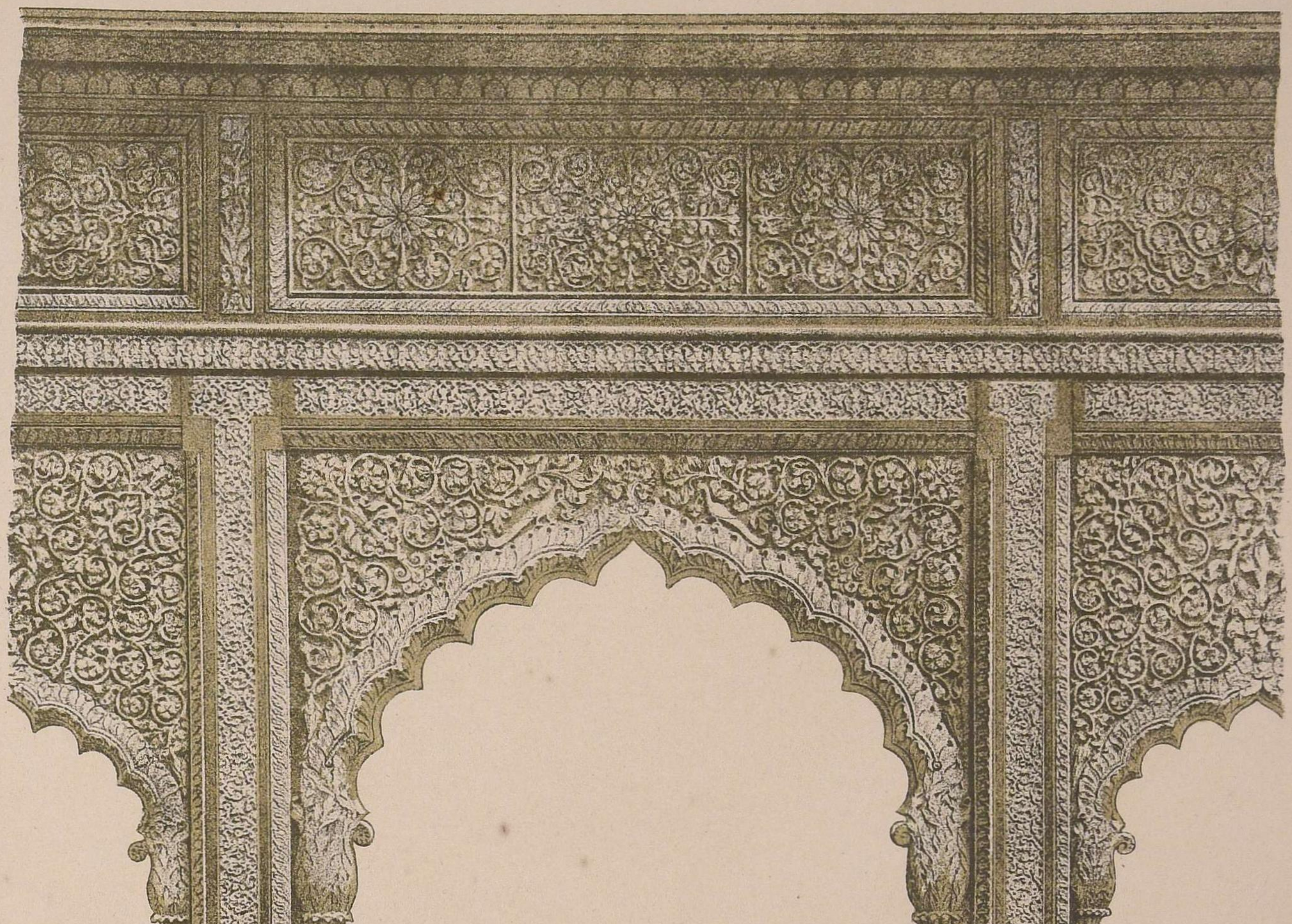
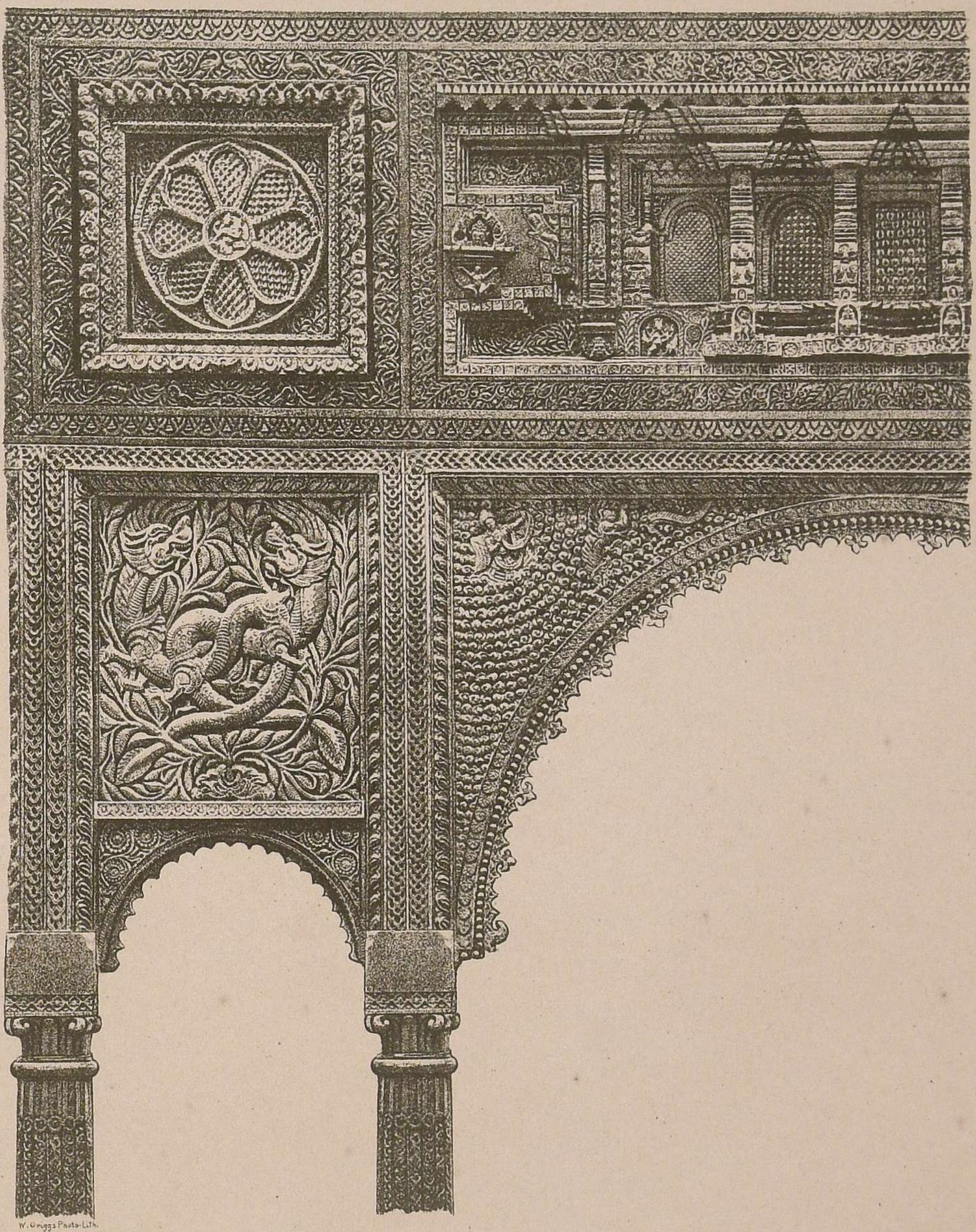
W. Griggs Photo-lith.

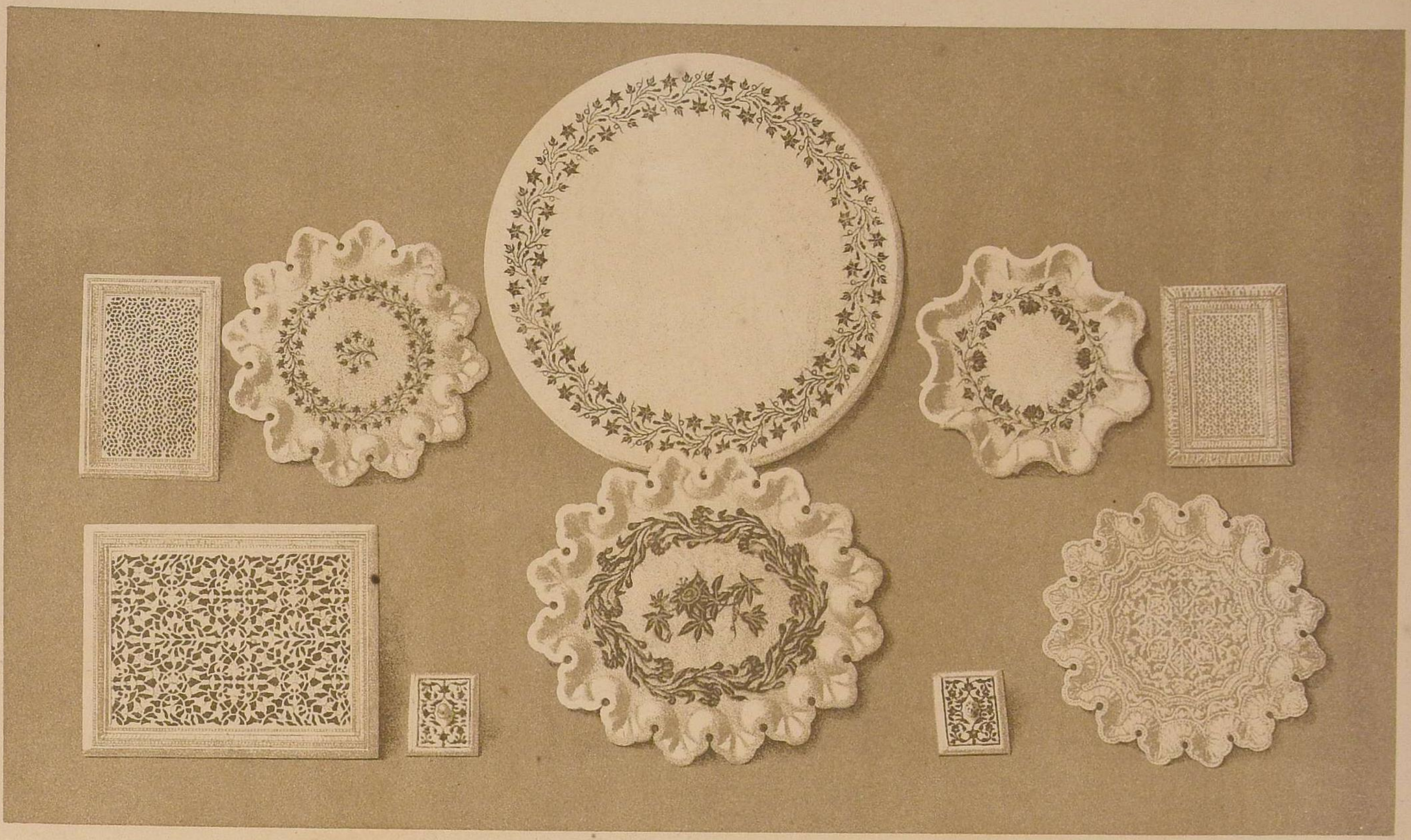


DETAILS OF STONE SCREEN. MUTTRA.

FROM DESIGNS APPROVED BY MR. F. S. GROWSE, C.S.,C.I.E.



DETAILS OF SCREEN. NEPAL.



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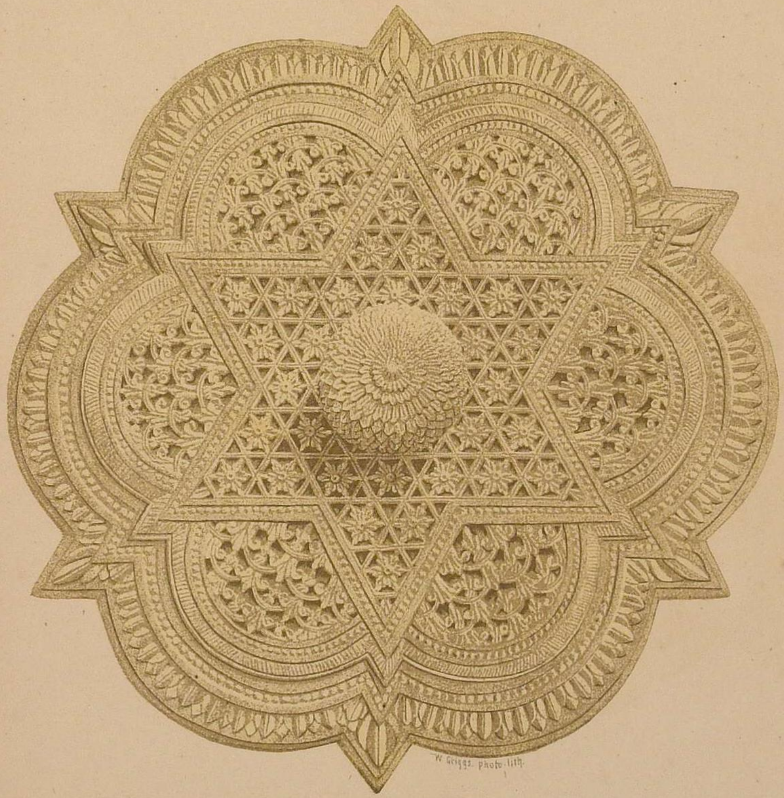

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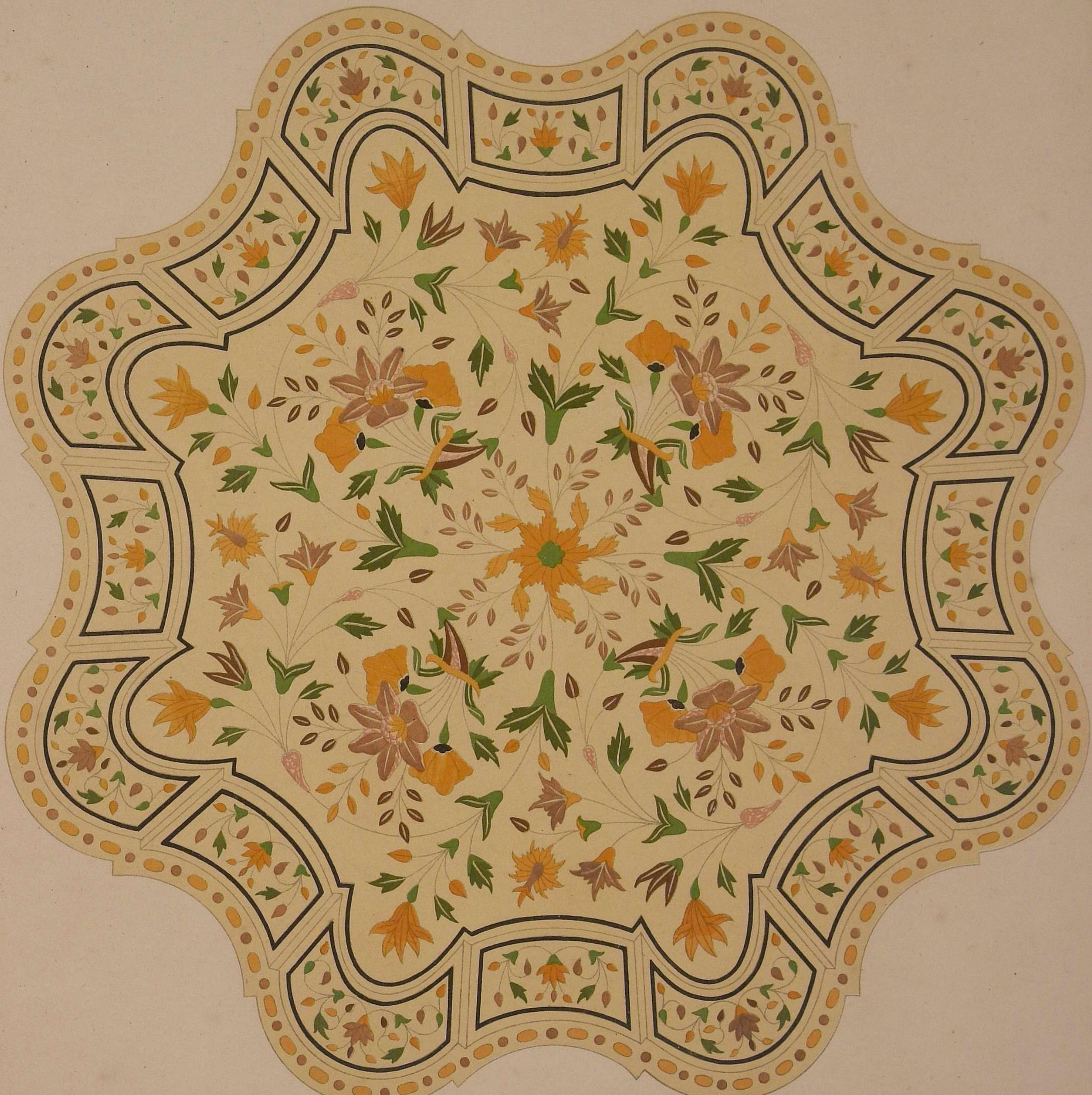

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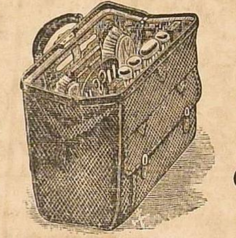

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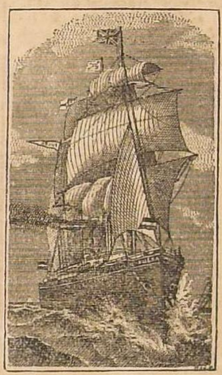

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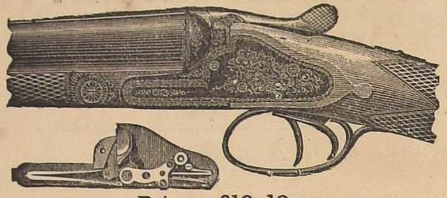

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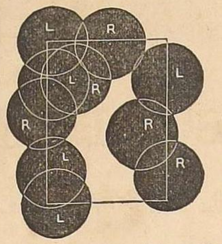

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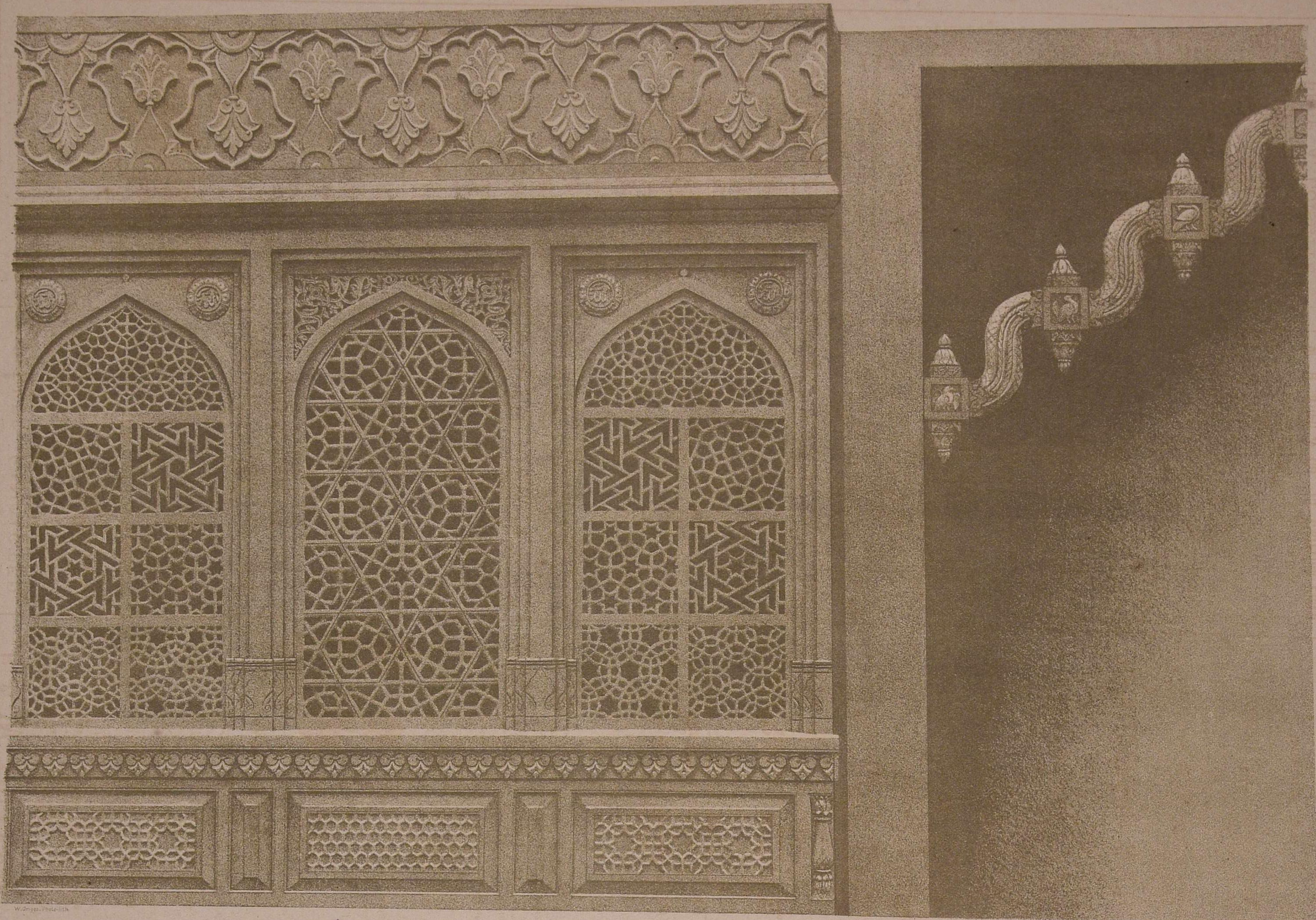

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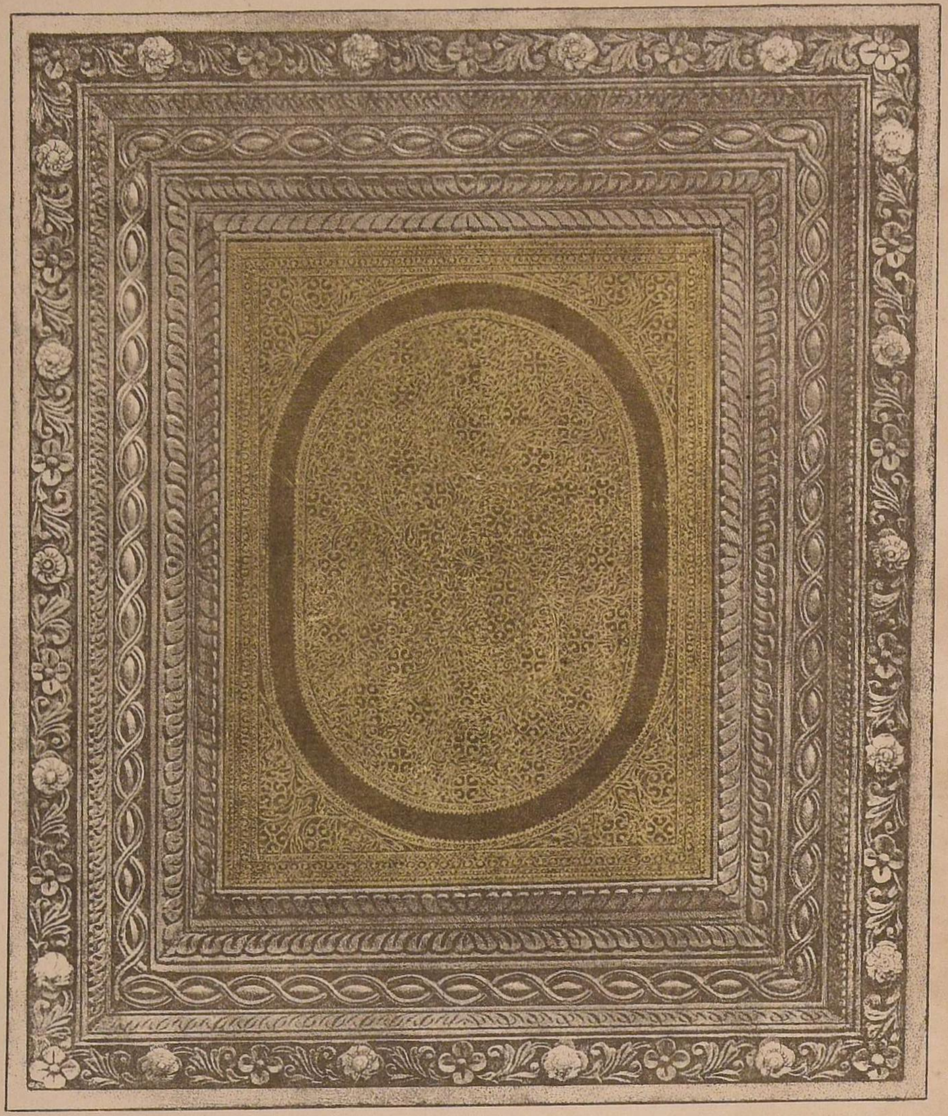

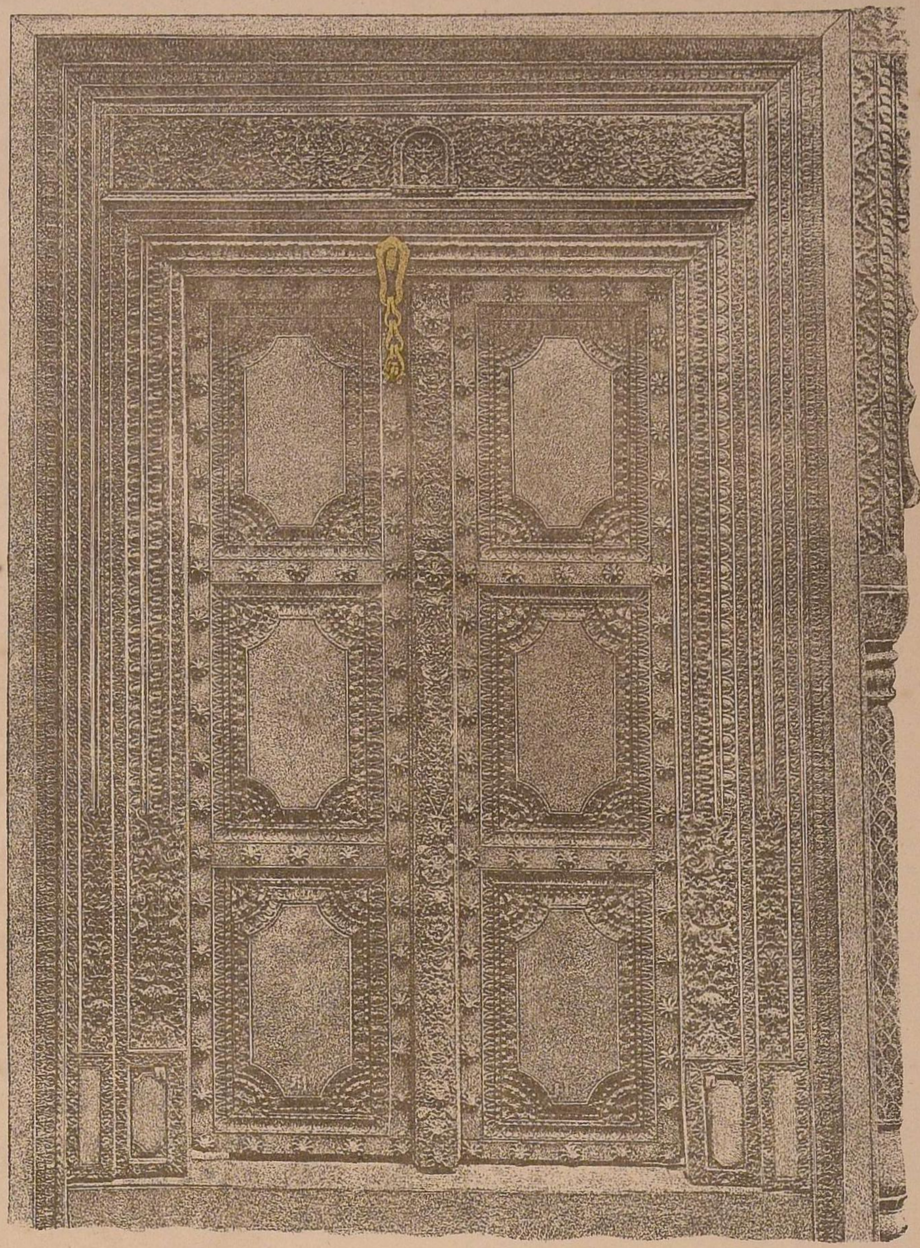

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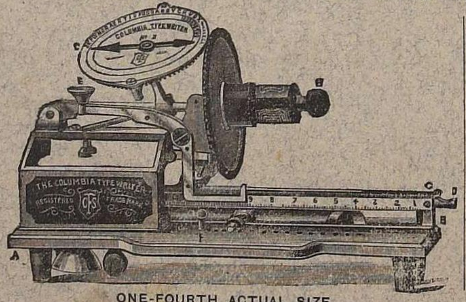

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